

San  
Francisco  
Art  
Institute

EYE

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# STUDENTS CALL FOR HERSTAND'S END

The lecture hall (with a 264-seat capacity) was filled to S.R.O. and then some, by students, faculty and staff. There were also present many general trustees, including the chairperson, and other top officers of the Board of Trustees.

The purpose of the meeting was to present the student body with the two petitions that the student trustees have prepared to take to the Board of Trustees' quarterly meeting. This meeting is to be held Tuesday, December 16, 1975, at 10:00 a.m. in the Emanuel Walter Gallery.

The meeting was opened by the reading of a statement by the student trustees which follows:

The following statement has been prepared through discussion among student representatives and in consultation with a lawyer.

We have established two key issues for negotiation as a result of the following reasons:

When a student registers for a course and pays tuition, he has made a contract with the school. The terms of this contract for the student are determined by the tradition of the school up to that time as well as by any printed material such as catalog, handbook, etc.

A breach of contract has occurred on the following points:

1. The reorganization of the student affairs office without committee review as provided in the by-laws of the SFAI;

2. A breach of promise by a tuition raise without prior notice to the general student body;

3. A breach of promise by the elimination of the tuition waiver program with no alternative program or solution set up for those affected;

4. A breach of promise by the President of the Institute to the student body in regards to the changing of the traditional spring student show;

5. A breach of faith by the administration as reflected in attempting to change the philosophical basis of the school as evidenced by the proposed accreditation report which included reconstruction of the library and a change in the concept of student and faculty representation on the Board;

6. A breach of faith by the administration in attempting to rank and have a graduating pay scale for faculty in contradiction to the philosophy that all faculty are artists and are equal. This ranking could have denied the students' expectation of diversity among the faculty body.

As a result of all the above-mentioned breaches of contract, an air of mistrust has been created within the school. We now appeal to the Board of Trustees to remedy these grievances of the students and faculty for the good of the Art Institute by:

1. Petitioning the Board of Trustees to ask for the immediate written resignation of Arnold Herstand;
2. Creation of a special committee with equal representation of students, faculty, artist committee members, and general trustees to rewrite the by-laws.

We ask for the resignation of the President because an impasse has been reached and we feel this is the only immediate resolution of the situation.

We ask for the formation of a special committee in order to clarify the roles and authority of all members of the SFAI. It must be remembered that the present by-laws were written in 1973 in anticipation of the hiring of a President. This was a newly-created position in contrast to the former position of Executive Director. Therefore, we feel the issues of clarifying and rewriting the by-laws and the resignation of the President are inseparable.

For the good of the Art Institute, these issues must be settled immediately. Therefore, we ask the Board of Trustees for Arnold Herstand's written resignation and the formation of the special by-law committee by the beginning of spring semester, Jan. 13, 1976.

At this point, the student trustees asked the members of the student body present for a vote of authority. This vote of authority is to give the student trustees and representatives the authority to (1) act on behalf of the student body in carrying to the Board of Trustees the above-mentioned petitions and (2) to take any further actions that will be needed to assure that the Board will comply with the requests of the student body as expressed in the petitions.

There was a count-off vote taken--239

## RALLY: 12-16-75, TUES., 10 AM - QUAD



# WHY WE'RE HERE

Over the past few days the EYE staff has been asking members of the faculty to submit answers to two questions--

*What do you like about the SFAI?*

*Why do you teach at SFAI?*

Following are the statements we have received:

During my years at SFAI, the school has been directed toward students (read people) who have found the best and most humane use of themselves is in creation of art. This is in obvious contrast to other schools where this conviction is weakened by generalized curricula or a disdain for visual art as a meaningful pursuit.

At SFAI it has been believed and convincingly demonstrated that the studio is the basic classroom. The basic tools are the human spirit and some raw materials with which to mold something which can convey that spirit and the larger ethical and moral concerns of humanity.

Learning and human growth proceeds from the energy and thought expended in this circumstance. Of course, this is the lesson of the greatest artists. SFAI has been one of the few places in the United States to perpetuate and renew this vital idea. It is what makes me feel good about it.

Bruce McGaw

There has been considerable mention recently of "the spirit of the Art Institute" without its being very specifically defined. Speaking for myself, the pleasure I found in teaching here for many years was the emphasis throughout the school upon the freedom to create. The Administration trusted its faculty and its students as artists, and encouraged them to express themselves and to govern themselves as freely and imaginatively as possible without undue interference, thus producing an ambience of exhilaration, independence, and camaraderie.

This is no longer true.

James Broughton

I have been asked by the students connected with the "Eye" to comment on why I am at the Art Institute, and why the Institute is a special place to me.

I have taught at several other schools, one an art school, one a state university. I have visited many universities as a visiting artist and been advisory to new film departments in some of them.

The Art Institute is definitely unique in my personal experience. Irritating at times in its looseness, it is, or has been until recently, the single most progressive school for creative endeavor I have encountered. There is one simple reason: it is run for and by artists, practicing artists. It is a democracy of artist-faculty and a special kind of student, in my belief the most creative kind of student is attracted to and adheres to this organizational concept.

Strong departments are vitally important in this structure to maintaining a coherent non-dilettante faculty. I have, until recently, always felt good and free as an artist here, and appreciated as a teacher. That's why I am here: I have confidence that the school will return to that sense of dignity and respect for the relationship that has existed

here between faculty and students at this Institute. Students who want to be with artists, not academics, and faculty who are artists, not academics.

I have also always thought the policy of not pressuring faculty to show or to gain notoriety (reputation) has been a strong point of the Institute, because it left the choice to the artist. Some do thrive on shows: some (who should never be considered lesser artists) do not.

Larry Jordan

I like the movies and the students.

Barbara Linkevitch



SFAI is a part of San Francisco. For a century SFAI has been a nexus of the growing creative community of the Bay Area. By an almost biological process, SFAI has helped to make that community while that community was helping to make SFAI.

Today, the Bay Area Creative community radiates its special influence everywhere, affecting and to an extent determining the shape of the coming world culture. In this process, SFAI has been and is a creative center of the first magnitude. An amazing proportion of the architects of the protoculture past and present and in all the arts have at one time been students at SFAI or intimately associated with it. Looking back to 1959 when I began teaching here, reflecting on the continuities and changes, my first thought is that people here have always known SFAI is a place of unique significance struggling to become its promise.

The central theme, played in many variations, is that SFAI is and always has been a harmonious balance of opposites. It is loose and spontaneous enough so that despite constant changes in environment, the balance of opposites maintains. At the same time it is tight and disciplined enough to preserve its own character and to generate in its citizens the sense of high standards and self-discipline prerequisite to significant work in the arts. It would be arrogant for us to attempt a sudden change of SFAI from what it is into what it is not.

We should instead direct our energies toward making SFAI more perfectly itself.

And while doing so we can take comfort in

the knowledge that Hubris is inevitably followed by Nemesis.

Richard Miller

I like teaching at the Art Institute because even though it can resemble a big snake pit....the film students manage to shed interesting movies that don't seem like dead skin.

George Kuchar  
Film department

I hated my schooling from the first day of kindergarten to the last day of college. To this day I have a phobia about schools, most schools. I developed a nervous tic, a little "uuuuh" in my throat. This all started in the second grade, and I told my mother that I didn't like school. She took me to a child psychologist who had me play with some metal dolls with bendable joints. He told my mother that I didn't like school: that I felt secure at home, free to do what I wanted within the reasonable limits of "don't shit on the floor" or "burn the house down". At school we lined up in alphabetical order and marched to the cafeteria.

Aside from its being a place where I didn't have to continually be clearing my throat, one of my favorite things about SFAI is the racial, social-economic mix. The Third-World, Urban Arts, Tuition-Waiver Program brought in a lot of people that could in no way afford to pay the tuition here. "No way" means not even anybody to borrow from. These people add a variety of perspectives to the predominantly lily-white, middle-class viewpoint around here. Different angles, if you will. The idea of tuition waiver (which was financed by the tuition paying students and the dues paying faculty for all our benefit) is the kind of thing that makes this school more like home.

Ben VanMeter

The unacademic and free association of this school has made my teaching a two-way experience within which students and teachers can learn together.

John Collier  
Photography

I like being part of it--part of the history and part of the present--the faculty are mostly a community of hard-working artists and the students are usually a serious and energetic group of artists, too. I love the resources the Art Institute offers me--as artist and teacher--the library--is a treasure chest--the lecturers from all over--that is a torment because there is always too much. I am glad for the galleries. And I like the old buildings and entry court and studio 16--the space I am in really affects me.

Most important of all, I like the feeling that we are all part of the same effort here--to get to be better and better artists. The interaction I have with the students is about that--we try to work out that question--"What makes art strong?" It is not that I am an authority on it. We all are concerned about that question and I think I am here to be a sort of guide--because I have more experience and because I can give the students the techniques the need.

Joanne Leonard  
Photography



# R E - THE FACULTY

Reasons for teaching at SFAI. . .

1. Nature of student body
2. Diversity of faculty

Henry Wessel, Jr.  
Photography

(I feel the following statement best represents what I like about SFAI and why I like teaching here)-- Richard Graf  
Printmaking

"Education for the Professional Artist," an address by Gurdon Woods, Director of the College, San Francisco Art Institute, Delivered at 1962 Commencement Exercises

When it was first suggested that I should be the principal speaker today, my first reaction was that I had little of importance to say. On further thought, however, I realized that I had been going to college for seven years; that although my studies had often been interrupted due to the fact that I have been working my way through, they added to an experience and point of view that I had not expressed and which might be pertinent.

My split major, art and political science, has like most split majors precluded any study of either subject in real depth. However, my concern with the line that separates them, the line where they continually rub against each other, never meshing and sometimes creating a great deal of friction, has been intense. It's along that line that I'd like to ramble for these few minutes.

There is an attitude towards art here that I think is not common in similar institutions or in the world outside. It is expressed by words such as commitment, belief, discipline, responsibility and integrity. They are intensely defined and integrity is usually extended beyond its usual meaning to include a close relationship, a unity of the artist and his work. Oneself and one's work become synonymous.

Through Polonius, Shakespeare said, "This above all, to thine own self be true." Thoreau phrased it another way, "If a man does not keep pace with his companions, perhaps it is because he hears a different drummer. Let him step to the music he hears, however measured, or far away."

To be true to yourself, you must know yourself; if you would step to the music you hear, you must separate out the continuous interference of false strains. This is a dangerous, lonely and demanding task. It involves great risk; it encourages a degree of introversion that can be destructive; it presents incentives to increasing one's perception which can be destructive; and it is a pursuit in which one must stake all. If one fails, one can lose all.

It is lonely since one must make one's own ultimate decisions, and the loneliness is intensified if these decisions lead to an individual belief which sets one apart from one's neighbors.

It demands a high degree of self discipline and self reliance. It is demanding too because, while it involves both extreme egocentricity and conviction, it cannot be allowed to lead to bigotry which is totally destructive. One must be sure of his conclusions and yet still be open to new ideas and experiences. Tolerance within intolerance, flexibility within stubbornness, are required. One becomes self centered and autocratic and yet the evidence indicates that some achievement in the above directions is essential if the resulting works of art are to be experiences that have been lived, not things made; expressions felt, not just thought; reflective of the human condition to any important degree.

I repeat, it is dangerous, lonely and demanding. But what major contribution to human understanding has been made on any

easier terms?

I've said that this wasn't a usual approach, and I could add that the layman is usually unaware of its importance and lacks the discernment necessary to detect the work that successfully achieves it. And yet I've tried to indicate that it is very probably the only way in which one can hope to achieve an expression of any importance. What other than enlightened belief, commitment and integrity distinguish the work of the master from that of the academician; distinguish the carefully trimmed and mounted paint rag or the work of the chimpanzee from a valid human statement. Why isn't the chance aesthetic quality of a color photograph taken as a part of scientific inquiry sufficient? The public is not the only group to confuse these values; one must include the museum staffs, art teachers and critics or else one cannot account for the acres of pastiche hanging in galleries and being praised in the journals.

We meet today in a college, an organization, a structure of authority, a concern of political science. It is a college of art; and if some of my previous remarks are correct, it is a place where everyone is an individual, an autocrat. Each is a king, or properly should be, or thinks he is, or hopes he is going to be, or hopes someone thinks he is. And his first responsibility is to himself, not to the organization.

One is immediately confronted by these challenging questions: Can such a group be properly called an organization? Can an organization so composed exist? And finally, should it?

Starting with the last question first--and leaving aside the many complex arguments pro and con whether art can be taught--we can say that a school can encourage the kind of idealism I've been describing; it can help the student develop the necessary integrity and it can help him increase his sensitivity, discernment and toughness. A school like this can offer continuous pressure and challenge in order that each student will extend himself, and those who lack the characteristics required of these objectives will be directed into other activities before it is too late. After all, these are the real fundamentals of art, not only of painting and sculpture, but of all forms of art, fine and applied, all the major subjects taught here at the Institute.

For these reasons I believe this organization should exist. But the only way in which it can exist and fulfill its function in relation to these demands is by acquiring many of the same characteristics and maintaining the same vigilance it demands of the individuals within it. It has to be just as sensitive, just as stubborn and just as open to new ideas and individual needs. And it has to be just as tough in order to accept the risks involved. Perhaps even tougher at times because it is not dealing with the destiny of one individual, a self, but with the destinies of many.

Among these risks is the fact that many students will not be able to meet the challenge and will drop out, sometimes unpleasantly. Some are going to assume affectations contrived to convince themselves or their neighbors of their individualism and genius. This will often involve just a change of uniform and almost always appear silly at best. Some in defending themselves against the cruelties will adopt unattractive and even destructive social patterns. And others will go commercial in the worst sense, executing any formula that will lead to public approval and wide acceptance.

But the freedom to experiment and experience must be allowed in the hope that it will lead to enlightenment and strength, which it often does although the

road may be rocky much of the way. The organization, the college, must offer this freedom at the risk of its own existence, just as the individual must demand it at his own risk.

But in offering this greater than usual freedom the organization must demand a greater than usual responsibility of each individual within it. Responsibility that in the exercise of this freedom, the same opportunity for others is not trampled. When individual responsibility breaks down, rules and regulations are created and each new rule proportionately increases the opportunity for injustice and corrosion of the essential environment.

All these characteristics and necessities then result in an organization which is a loose federation of autocratic individuals who alternately antagonize and pacify each other, depress and stimulate each other and continually challenge each other. An agitated place, but one where something important can happen. An organization outside the accepted norm of the average American community.

And yet, an organization can only exist, either philosophically or economically or both, as long as a sufficient number of citizens, inside and out, allow it to. And so it demands of these citizens a continuous recognition of the values of its contribution to the community, a continuous recognition of the necessities required for it to make this contribution and an understanding and faith even during the moments of tension that occur from time to time. As far as citizens inside the organization are concerned, I think we are most fortunate in having a sufficient number to meet this challenge. But this is a great demand to make of the public outside the organization. I have mentioned the confusions that exist about what art and artists may be and I'd add another: The generally held conception of the function of education is to produce the well rounded man prepared to take his place in the community. Such a conception is obviously destructive to the education of the artist and constitutes another point at which this institution is at variance with the community.

In effect then when we ask the layman for his endorsement we are asking him to accept much of the same risk, loneliness and personal demand that we ask of ourselves. At the moment there are not a sufficient number of such citizens to maintain us in the manner we would like, and paradoxically, sometimes in a manner they would appreciate more if they first made it possible. But maintained we are and we can all express our thanks and respect to those who do so endorse us and be grateful that the number is increasing. We can also take some pride in the fact that San Francisco counts among its citizens a sufficient number who can meet this challenge, because to the best of my knowledge, this College is unique in the United States.

I studied here with Ansel Adams and Minor White, and graduated in 1949. I was asked to teach. I taught here during the 1950's with William Quandt, Jr.

I think the Art Institute is the finest art school in the world. Students have had a freedom of expression. Now the school is up for grabs--it could go in many different directions. You cannot program an institution like this or have a preconceived idea of art. A person has to work on his-her creative process so her-his spirit can develop.

Teaching is highly creative also; it is

cont. on page 6, col. 1



cont. from page 1

for a vote of **authority**, and one vote against. It was then announced that there will be a written vote for all the students who were not present (and those who were) to be printed and signed by Monday, December 15, 1975. All votes must be signed and submitted to the student trustees or put in the appropriate boxes in the Haven and the receptionist's office.

The petitions are available in the receptionist's office and will be distributed within the school and in classes by student representatives.

It was then announced that the student representatives have had consultation with a lawyer and will continue to do so as the need arises. The lawyer contacted has agreed to consult with the student representatives at a much lowered fee rate. He wishes us to respect his professional position by not releasing as general public knowledge the exact amount of this fee. (This is one of the legal reasons for the vote of authority.)

In order to cover all necessary expenses, a legal fund has been set up by the student representatives. A series of fund-raising activities are to take place. The first is the selling of "Spirit" T-shirts (as all were sold after the meeting, more are to be produced and made available in the next few days. Also, a benefit party is to take place Friday, December 12, at 7:30 p.m. Admission will be charged at the door—\$1.50 for students, and \$2.00 for non-students. Free music, beer and wine. **EVERYBODY COME AND HAVE A GOOD TIME.**

It was then mentioned that, in the event the Board of Trustees does not act in some manner on the petitions at its Tuesday Board meeting, some action will then be necessary by the students. One alternative currently being discussed with the lawyer is a tuition strike. As we do not have all the facts together at the time of the EYE going to press, we are calling for a **STUDENT RALLY TO TAKE PLACE ON TUESDAY, DECEMBER 16 AT 10:00 A.M. TILL NOON, during the meeting of the Board of Trustees. At this time, all information regarding a tuition strike and other alternative student actions will be presented to the student body.**

As Tuesday is also the beginning of pre-registration for the spring semester, we ask the students to **NOT pre-register until AFTER the Board meeting.** The student trustees will then present to the student body the results of the meeting with the Board. If no satisfactory position has been taken by the Board, the students will then vote on the next action to be taken by them.



Cissie Swig, Chairperson of the Board of Trustees

## EDITORIAL

# THE SPIRIT GROWS

The artists-students (and other members of the SFAI community) gathered to express their great concern and interest at the Wednesday, Dec. 10th noon meeting. This, we believe, is the spirit that has maintained the Art Institute and is the foundation of its tradition. This spirit has been alive at the Art Institute for 104 years.

We feel the proposals presented (which will be presented at the Tuesday, Dec. 16 general Board meeting) are the most constructive and positive solutions. We sincerely hope that the Board of Trustees will join our efforts and act with the same spirit and initiative that the artists here have rekindled. If the Board will rise to meet the occasion, and support the voice, the life force of the Institute, this situation can be resolved without further disruption of our lives within the Art Institute.

Art students, like artists (and administrators), can initiate changes. Our proposed changes are essential to restore the quality, dignity and artistic freedom that the Institute once represented.

We are all students at the Art Institute: faculty and pupils alike. These "students" represent a clear and positive future. As students at SFAI we learn that artists possess and present a vision of the future. As artists, we must look to the future with hope and clarity. As students, we each must strive to resolve an unacceptable situation into an environment within which we can equally create, conceive, grow, learn and experience together, once again.

## Students to Hold Protest Show

## MEMO

To: The Student Body

From: The Student Exhibitions Committee

At the student meeting Wednesday, Dec. 10, a vote was taken and it was decided that the Winter Show will be organized as a political statement directed to the administration and the Board of Trustees that the students of the SFAI refuse to accept a show which illustrates a lack of sympathy and respect for a representative school exhibition.

Arnold Herstand came to the faculty and student senates and asked that the spring show of 1975 be comprised of graduating seniors and MFA candidates, excluding the remaining student body. This agreement was made with a promise by the administration that a school-wide show would be held in December, and would be administered in the manner of the spring shows of previous years. This promise was not kept, and as a result, there is inadequate room for an exhibition of this nature.

Prize money for this show will be allotted to the spring show of 1976, which will return to the former format.

Therefore, all works of art submitted will comprise the show. The work will be placed in the Diego Rivera Gallery facing the walls. The exhibition will run through the 19th of December and all work **MUST** be picked up by December 24, 1975.

Wouldn't it clear up communication channels even more now that we have student evaluation of faculty—to have student evaluation of administration? Both evaluations to be available to members of the College Committee?

RM



The spirit of the Art Institute is over 100 years old. It draws students, faculty, staff and Board members to its ideals and vision. Those who love and understand it stay, and in some ways never leave it.

It's not good policy to mess with the spirit. If you think it's a myth, it will rise up and pass judgment on you.



PETITION

In view of the unresolvable conflict between Arnold Herstand and the students, faculty, and staff, we must recognize that an impasse has been reached. To prevent further damage and alienation within the Art Institute community, we therefore call upon the Board of Trustees to request Arnold Herstand's immediate resignation.

YES	name	department
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NO	name	department
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## VOTE OF AUTHORITY

A vote of authority is imperative to enable the student trustees to act as agents of the student body. This vote will ensure that the trustees can act on behalf of the student body to carry to the Board of Trustees the two petitions presented in the student body meeting on Wednesday, December 10, 1975, and to take any further actions that will be needed to assure that the Board will comply with the requests of the student body.

YES \_\_\_\_\_  
NAME DEPARTMENT

NO \_\_\_\_\_  
NAME \_\_\_\_\_ DEPARTMENT \_\_\_\_\_

## PETITION

Proposal to the Board of Trustees of the San Francisco Art Institute for the formation of a special committee to rewrite the by-laws, comprised of an equal representation of students, faculty, artist committee and general board members.

- 1) Three Student members to be elected by the student body in a general election
- 2) Three Faculty members elected by all faculty
- 3) Three Artist members elected by the artist committee
- 4) Three General Board members elected by the general board members

The decisions of this committee will be submitted for approval at the next scheduled meeting of the Board of Trustees.

YES \_\_\_\_\_  
name department

NO	name	department

SAN FRANCISCO ART INSTITUTE  
CHAIN OF COMMAND

• ARNOLD

LEADS TALL BUILDINGS IN  
A SINGLE BOUND,  
IS MORE POWERFUL THAN A LOCOMOTIVE,  
IS FASTER THAN A SPEEDING BULLET,  
WALKS ON WATER,  
GIVES POLICE TO GOD.

• BOARD OF TRUSTEES

LEADS SHORT BUILDINGS IN  
A SINGLE BOUND,  
IS MORE POWERFUL THAN  
A SWITCH ENGINE,  
IS JUST AS FAST AS A SPEEDING BULLET  
WALKS ON WATER IF SEA IS CALM,  
CONVERGES WITH GOD.

• ART INST. MEMBERS

LEADS SHORT BUILDINGS WITH  
A BURNING START + FAVORABLE WINDS,  
LOSSES TON OF WAR WITH LOCOMOTIVE,  
CAN FIRE A SPEEDING BULLET,  
SWIMS WELL,  
IS OCCASIONALLY ADDRESSED BY GOD

• ROY ASCOTT

CALLS OVER DOORSTEP WHEN TRYING  
TO ENTER BUILDINGS.  
SAYS, "LOOK AT THE CHOD-CHOD,"  
PLAYS WITH RUBBER DUCK IN  
MUD PUDDLES,  
MUMBLES TO HIMSELF.

• MONROE BUSH

MAKES HIGH MARKS ON WALLS WHEN TRYING TO LEAP TALL BUILDINGS, IS RUN OVER BY LOCOMOTIVES, CAN SOMETIMES HANDLE A GUN WITHOUT INFLECTING INJURY, STUTTERS.

• TOM YOUNG

RUNS INTO BUILDINGS,  
RECOGNIZES LOCOMOTIVES TWO  
OUT OF THREE TIMES,  
IS NOT ISSUED AMMUNITION,  
CAN STAY ALOFT WITH A LIFE JACKET,  
TALKS TO WALLS.

• STUDENTS

LIFT BUILDINGS AND WALK  
UNDER THEM.  
KICK LOCOMOTIVES OFF THE TRACKS,  
CATCH SPEEDING BULLETS IN  
THEIR TEETH AND EAT THEM FOR LUNCH.  
FREEZE WATER WITH A SINGLE GLANCE.  
ARE GOD!





just as important as making art. A person can go out and make money or he can teach, learning from students, getting feed-back so he can grow in his own creative spirit.

I don't feel this school should be an academic school. So much time is spent on visual studies, there isn't much time for anything else. I think a student should be involved in all media, that art should be a fusion of every thing else. I think a student should be involved in all media, that art should be a fusion of all media, because all are equal and valid.

To make this school an upper-level graduate school would be a tragedy. One cannot have a preconceived idea of the potential of the the creative spirit of a student. In teaching, one must have a positive attitude so that a student may have the chance to blossom and glow. One must realize that some students take longer than others, and that it is wrong to predetermine personal development.

--Pirkle Jones  
Photography

Briefly, this is why I'm here. Teaching is the most gratifying way I've found to make a living. I enjoy this community (SFAI) and San Francisco. The students here seem on the whole more motivated and interested in their lives as artists than at other schools I've seen. Mainly I teach, though, to make a living enabling me to continue my own work. I would not be teaching here or at any school which took up too much of my own working time. Another thing I especially like about this place is that I teach with a large number of other artist-teachers in my field. Also, the school being relatively small and autonomous, changes are possible here--they don't take years of red tape and politicking as in state schools. (This is changing though with the new administration--changes are now more often "stated" down than generated "up." I would like to see this place remain a simple place where the greatest emphasis is placed on individual growth and learning--everybody's growth and learning.

--Linda Connor  
Photography

#### "What I Like About the SFAI"

The maturity and creative energy of the students and faculty; the dedication on the part of both to the pursuit of art; the community that this common endeavor generates.

--Raymond Mondini  
World Studies

The Art Institute to me represents spirit--past, now and for the future. That spirit between students, faculty, guests, has had one hell of a positive action in my studio.

--Gordon Kluge  
Printmaking 12-10-75

I think life as an artist is the most fulfilling experience. Sharing it makes it even richer.

In this city, this school, these years, a phenomenon has taken place. Everyone here can feel it. An explosion of mixed minds unique in art history. We are the future if we use it.

--Jerry Burchard  
Photography

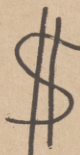
Do I like the Institute?  
Does a chicken have lips?  
Or, as I heard in the barn yard the  
Other day, the feeling of

Growth comprehension is equal  
To itself, under the right  
Circumstances of course. Then the chicken  
Replied to the yard, isn't this it?  
Lot better than the chicken  
Grower down the ruly rutty  
Road of red tape. Are the  
Lines laid out or is it sink  
Or swim. I always did like action.

--Rhode Island Redd  
and  
Chicken Little  
in the Clay Pit

"From the early early morning  
To the early early night  
When I caught Miss Molly rockin  
At the house of blue lights"

--Little Richard



--Richard Berger

#### MONEY : CORRUPTION CORRUPTION : MONEY

During the course of the last few years, various funds were donated to the Art Institute to be used as student show awards.

The previous Directors of the College felt that the presentation of these awards was unnecessary and detrimental to the students. Art is not a footrace. Making art is not a contest. Competing for cash awards is a trivial goal.

If students feel it is important to recognize exhibiting fellow artists, then why not do so publishing their works in an annual publication? This certainly seems more fair.

existence. As in many cases when you have inexperienced and untrained people running a program of such importance by themselves, it is inevitable that many mistakes and injustices do occur. But on the whole the students ran the program to the best of their ability, considering their limited experience and the fact that most of them were full-time students as well. All these factors must be taken into consideration if you are to understand the situation clearly.

In April, 1975, the program's advisor was informed by Arnold Herstand that the Tuition-Waiver program was illegal and that it was to be terminated within the month. This was supposedly based upon a letter from HEW (the U.S. Dept. of Health, Education & Welfare) in direct reference to the San Francisco Art Institute's Tuition-Waiver program. A recent reading of the letter shows that it was not a statement directed to the Art Institute but a general memorandum sent to all colleges in the United States concerning civil rights.

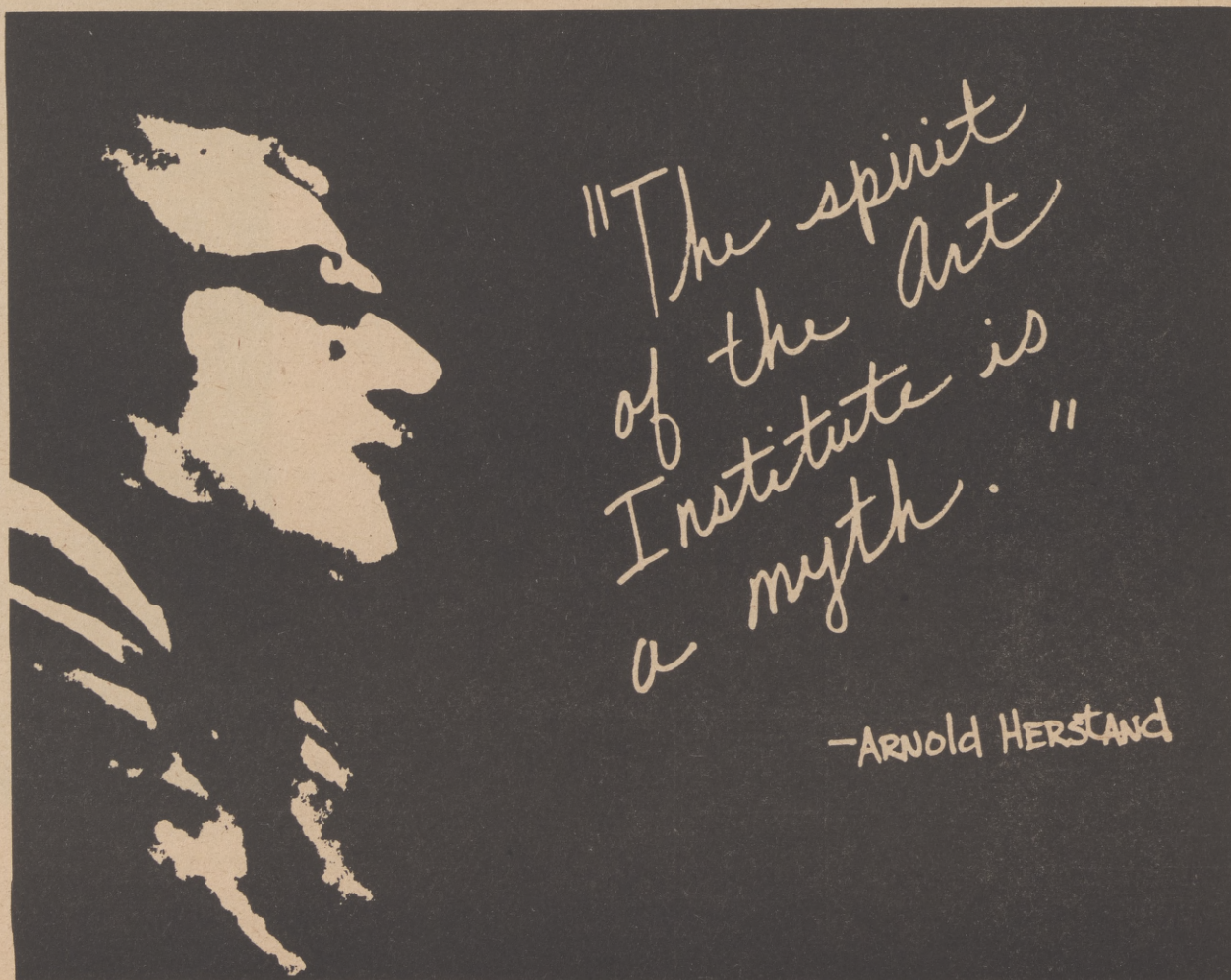
The students under David Watanabe struggled to reach some kind of agreement with the administration to set up a similar program with more experienced people running it. They were informed that Ira Durant had already been hired to re-channel tuition-waiver students into financial aid. Ira Durant then informed the students of loan procedures, California State Scholarships, BEOG, SEOG, and various other grants. We understood that all of these programs would be available to tuition-waiver students for Fall, 1975. In reality, the California State Scholarship would not be available until the school year 1976-77, due to passed deadlines and that there were only grants for graduate students, even though most of the tuition-waiver students were undergraduates.

The full reasons for the termination of the tuition-waiver program were never fully disclosed to the students. The program was discontinued.

I hope that the present administration will concern themselves with recruiting more minority students, hiring more minority faculty and staff, and in general displaying more interest in the minority students now attending this school.

--Topaze Gonzalez  
Victoria Marron

Will the people who are responsible for the art work that has gone up on the walls, one of which is reproduced below, please inform one of the student trustees or the EYE if it would be possible to acquire an edition of these works so that we can put together a portfolio and sell it to benefit the student legal fund?





# Letters To The Editor

I don't like the tuition waiver dropped  
I don't like the tuition increase for less  
teacher hours  
I don't like Arnold's salary increase of  
\$7,000 (?!!!)  
I don't like decisions being made about  
teacher's class policies, that I have no  
knowledge of.  
I don't like the lack of communication  
between the student body and the  
administration.

Jerri McCracken

I've been overlooking the entire situation at SFAI and the conclusions I have arrived at are that we students have come together, there is a sense of unity that is really beautiful, Arnold Herstand without knowing it has brought us together. Black, white, Third World etc. Now my only fear is that we are moving closer to the end of the semester, and this zeal may die, and it just can't, knowing this to be a suggestion box I hope what's been going down here, the last few weeks (and months before this) become known to the Bay Area community, possibly through the Bay Guardian, or even God Forbid S.F. Examiner or Chronicle, because as Roy Ascot pointed out we are part of the Bay Area art world, and they should know what's going on. Last note: the Eye was beautiful. And I would like very much to work on future issues.

Debby thank you for keeping up the fight.  
I too love the Art Institute.

Stanley Greene Jr.

School-  
I think you should get this place tightened up.  
Please, there's enough chaos in my mind.

Jean Morrison

Dear Editor:

I feel sympathetic towards many of the ideas put forth in the last issue of the Eye. I find this whole thing very exciting and hope to see more personal expression in the newspaper. I feel much of my frustration is finally being voiced.

Katherine Kallick

To the Students, Faculty and Staff:

From Wednesday's meeting, it is now very apparent to me that we as a body are UNITED. It becomes absolutely necessary now that, in addition to everyone turning in a petition, we turn out full force for the Tuesday rally at 10:00. Our power is in our numbers and our tuition money. At this time, there is no doubt in my mind, that the spirit is not only alive, it is winning. After all, we are the "finest art school in the world."

--O'B O'Brien  
Student Trustee

The primary purpose in writing this letter is to give a better understanding of what the Tuition-Waiver program was, and its impor-

tance to the San Francisco Art Institute.

We are only too well aware that many students know little or nothing about the program, its reason for being, its purpose to the community, or above all, its function at the Art Institute.

Tuition-Waiver was a program designed to enable low income minority students to attend the school. It went through many changes during its existence, but we will confine most of our statements to last year, 1974-75, since this is the period we are most closely acquainted with.

Last year the students in the Tuition-Waiver program ran the entire operation themselves. They interviewed applicants, determined the amount of aid to be given to a student and the distribution of classes. They did the clerical work involved in operating the program, documented it and were responsible for informing the community of the program. David Watanabe worked as advisor to the students but by no means ran the program by himself.

One factor must be made clear to all of the Anglo students who were led to believe that the Tuition-Waiver program hindered the amount of scholarship money available to them. Tuition-Waiver was funded by special grants and in no way deprived Anglo students of funds. The original funding was brought in through the Urban Arts program under the direction of Monty Cardwell. I know there has been a wide-spread resentment caused by this misunderstanding of the funding of the program.

It was a position of great responsibility for those students who devoted their time and energy to keep the Tuition-Waiver program in

Cont. on page 6, col. 3



## ascott resigns chair

Dear Faculty Senate Members:

We have discussed at the Faculty Senate that the San Francisco Art Institute By-Laws state the following:

"The Faculty Senate shall elect a chairman."

Since this has not been done for the current term, I have decided to resign as chairman of the Faculty Senate to enable you to nominate candidates and elect a chairman in the required way in time for next semester. You should submit nominations to Candy Hedberg's office no later than Monday, December 15. Such nominations can then be presented at the next Faculty Senate meeting on Tuesday, December 16, chaired by the current vice-chairman, Ray Mondini.

Roy Ascott  
Dean of the College

## FORIEGN STUDENT

## INFORMATION

TO THE ATTENTION OF ALL  
FOREIGN STUDENTS:

We have verified the following with our lawyer: It is absolutely legal for you to vote on any and ALL issues relating to students in this school. You need not be a citizen. You have every legal right to express your views in the form of a vote.

WS IV 9  
December 16  
Conference Room  
An exhibit of work by the  
Women's Studies class

The SFA EYE is the school newspaper of the San Francisco Art Institute. It is published as often as possible and paid for out of student tuition. This issue of the EYE is brought to you by the joint effort of students, faculty and staff.

Editor: Howard Petrick



# BENEFIT PARTY

For the Legal Fund

7:00 FRI.

STUDENTS \$1.50

NON STUDENTS \$2.00

FREE MUSIC, BEER & WINE

## SUPPORT THE LEGAL FUND



Available at SFAI for \$2.50, sizes S, M, L. Proceeds from sales go to SFAI student legal fund.

## BUY A SPIRIT T-SHIRT

### ARTIST JURORS SUPPORT STUDENTS

The three selected jurors for the December show are Tom Marioni, Peter Gutkin and Cherie Raciti. After being informed of the student-voted change for the December show, Peter Gutkin contributed his honorarium of \$50 to the students' legal fund, and Cherie Raciti contributed \$25 of hers to the legal fund. Tom Marioni has not been contacted as of this printing.

### Voter's Comments

"Has he only been here a year?" No. 290

"So long, sucker." No. 17

"Goo'bye, Arnold." No. 52

"Arnold wants everything to be creepy." No. 233

"There's only been 2 people I've ever been mad at, and both of them are Arnold." No. 187

"I'm so excited, I could go home and play my saxophone." No. 105

"About fuckin' time." No. 23

"I heard they needed an art teacher at Mesquite Jr. College in Dallas." No. 48

"Tell the dashing go-getter to go get fucked." No. 92

"I don't know why you say hello, I say goodbye." No. 75

"If you don't trust the students, you won't be in the place." No. 12

"Maybe we can hire Arnold as a guard." No. 147

"Is Arnold stuttering yet?" No. 31